

# MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE.

PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION  
OF GENTLEMEN.

*The Singers went before, and the players  
on instruments followed after. Ps. lxxviii. 25.*

A SEMI-MONTHLY PERIODICAL  
\$1. PER YEAR, IN ADVANCE.

BOSTON, JANUARY 1, 1842.

## MUSICAL VISITOR.

The Boston Musical Visitor is issued by an association of responsible gentlemen, semi-monthly, in the royal octavo form, of eight closely-printed pages. It is devoted to vocal and instrumental music, and, for its high, moral, and religious character, has been recommended by many of the best periodicals, of every sect and party; and by men of eminence, in different states, for its complete adaptation to the growing state of music in this country. Musical information, local and foreign, literary, scientific, theoretical, and practical, for choral, instrumental, societies, and schools, with a variety of original music, is furnished through the columns of this work, principally by a number of individuals of distinguished reputation.

**TERMS.** To single subscribers, \$1 per annum. Fifty cents per annum to schools, choirs, musical societies, and all literary institutions, for a number not less than ten, sent to one address.

Ministers receive two copies for \$1.

All business, relating to the Musical Visitor, is done at the office of publication, No. 8, Court Square, opposite the side door of the New Court House, over the Coroner's office, Boston.

All current money, in any state, (Eastern preferred,) will be received in payment, which must be in advance.

All contributions, subscriptions, letters, and moneys, from agents and others, must be sent to H. W. DAY, Boston, Mass., post paid. Unpaid letters remain in the office. In the first volume, there were published more than one hundred pieces of original music, with various cuts and engravings, illustrating interesting scientific topics. The work has been favorably noticed by more than one hundred periodicals; by many, in terms of high approbation. In choirs and schools, the music is sung, and the matter read, with much interest and profit. Hundreds of communications pronounce it "just the thing."

Postmasters are authorized to send on names, and the advance pay, free from expense.

All orders, directed as above, to H. W. Day, will receive prompt attention.

A discount of twenty per cent. is made to local agents, when desired.

At the end of the year, subscribers at half price, in numbers of ten or more, can have the work continued, by severally handing 50 cents each to one of the number, requesting him to forward the whole amount as above directed.

ber was large, and they were accustomed as often as once in three weeks, to give concerts, in connection with other singers. It was always a matter of solicitude to the members, in regard to the success of each approaching concert. Both anxiety and deep interest prevailed more or less, and their attention was drawn away from the music of the church. Concerts and oratorios, for the time swallowed up every thing else, and thus sacred music was neglected. So far as his experience might be regarded, he was quite sure that oratorios and concerts had an unfavorable influence on the advancement of church music:—i.e. there was danger that the attention of the performers would be too much given to that kind of music, so that the interests of the Choir would be neglected.

For some months past, there had been no concerts and nothing had diverted the attention of his Choir, and the consequence was, they were far more interested in the rehearsals, and every one was in attendance. There was a greater readiness to give due attention to the simpler and more devotional music of the house of God, and from Sabbath to Sabbath it was gratifying to see the interest manifested in this part of the exercises, where before, all were more or less inclined to engage in the exercise as an unpleasant duty. There were cases essentially different, where in the capacity of a school, they had been singing some months, it certainly could not be objectionable to give a concert, consisting of such music as they had learned, on as they had been taught.

Under such circumstances, a concert might be useful. He had known of instances, of the kind. But to proceed in teaching a school with a special reference to a concert at the close, would interfere with due attention to the elements and the establishment of fundamental principles, and would therefore be of serious injury.

He had briefly stated, principally, a few facts, and the other sentiments expressed, were no more nor less than those of many good and great men whose opinions had been publicly expressed.

Mr. Webb, wished, with the leave of the Conven

## THE ANNUAL MUSICAL EXERCISES IN BOSTON.—CONTINUED.

Saturday Morning, 11 o'clock, Aug. 21.

The Convention was called to order as usual, and opened by prayer by the President. After the reading of the records, Mr. Mason remarked that he was obliged to leave in a few moments, and if not out of order, would be glad to make a few additional remarks.

A vote was passed to that effect, and Mr. Mason proceeded to say, that he had not intended to say any thing on the subject, but felt it a duty to state some matters of fact. In his previous remarks, (on Friday) he had stated some things in regard to his own experience, on the subject. In what he had said, he had reference to Oratorios and Concerts, as he had witnessed them. He could not tell how they had been conducted in other places. He could only speak of his own Choir, and of the effect on them. The num-

tion, to propose to the gentleman last up, a question, in order to ascertain whether he had correctly comprehended his remarks.

By vote of the Convention, the request was granted, and Mr. Webb remarked that he understood the gentleman to say yesterday that the general influence of such performances had produced an injurious effect on his, [Mr. Mason's] feelings:—He wished to know if this was the case?

MR. MASON was not aware that he had given such an impression on the preceding day. He intended to be understood to say, that from his own experience and observation, the attention of choirs who had been engaged in giving Oratorios, was drawn away from church music. The concert principle was carried into church and individuals were in danger of singing to make a display of the art. The original design, or one of the principal designs of the oratorio, was to display the art of music in its perfection in regard to composition and performance. Therefore the principle of display taken to church, could not have a good effect on church music. When we sing from Sabbath to Sabbath to display the art in what we perform, it must be evident, that it would destroy all religious feelings. Hence he did not know if—

Mr. Webb. I stated that I understood him to say that it had produced this effect on his own mind?

Mr. Mason, had answered the question so far as his own experience was concerned, in stating that there was a constant tendency in the preparations for, and the performance of oratorio music, to absorb the mind, so that a wrong spirit and feeling was carried into the performance of the music of the church, with which the mind was in danger of being taken up, rather than with the worship of God. It was also, often the case, that self display was a leading principle in church choirs who were accustomed to meet for the performance of concert and oratorio music. This was bad, and must have a destructive influence on the devotion and singing of the church.

A few minutes were now devoted to the calling of the roll.

By request, the Secretary read again the question, as follows:

*"Do Oratorios and Concerts of sacred music, as generally conducted, exert a salutary effect on Church Music?"*

The President, (Mr. Willey,) then remarked that the intention of the framers of the question, was not the point to be considered. It was for that body, assembled from all parts of the Country, to decide, whether, in their experience, Concerts and Oratorios had a salutary influence on church music.

The question was to be debated as it read, though as one of the committee, he would state that the question was designed to bring forward the abuses which were prevalent, on such occasions, and if possible, to remedy the evils which exist. Gentlemen would therefore please to confine themselves strictly to the question before the house.

Col. Barr, then made some general remarks, being the chairman of the committee for supplying questions; saying in substance, that the committee had discharged their duty to the best of their abilities. He thought that speakers had wandered from the subject, and unless we could strictly confine ourselves to the business before us our time would be spent in vain.

Mr. Greaterex, had wished to make a few observations in connection with what had been said. One had called an oratorio a concert of solemn tunes and sentences. Another said an oratorio was a Braming-

ham festival. A third said it was any thing you pleased. He wished to know what the oratorio was? If it was a combination of solemn tunes and anthems, it could not have a bad effect on church music.

If we called it a Bramingham festival, it was important that it be understood, that the oratorio formed but a small part of the festival. The festival was not an oratorio. The oratorio was performed in the morning, and was attended by the ministers. He had seen the Arch Bishop of Canterbury, and the Arch Bishop of London there, who went on purpose to attend these oratorios. In the evening, secular concerts and parts of operas were performed, by theatre players and others. It was not contended that this was beneficial to church music.

If we called the oratorio what we pleased, he should call it a sacred concert; one in which the subject was sacred. Any thing different from this was not sacred music. It was important that we attach a definite meaning to terms. We all knew what sacred music was, and what winter concerts were. The Oratorio was the highest style of composition,—of sacred composition:—and in its perfection was the result of the highest effort of human genius.

And the performance of such music, which had a tendency to elevate the public taste, must have a beneficial effect on church music. But there were some self-styled musicians who could not keep pace with the public taste, who were like a man running after a steam engine, and crying stop! stop! And so they would put a stop to all improvement. They could not rise up to the taste of these performances, and therefore they cried out. They complained of a want of interest at rehearsals and in the performance of church music. They would bring those who would rise, to their standard. It had also been said—

*Cries for "the question," "the question,"*  
The fact that interest was not taken in church music, showed that it was not what it should be,—

*Cries, "out of order,"*  
Mr. Warner, declared that the gentleman was not out of order. He was discussing the question on general principles, and if he did make slight personal allusions, he should not be interrupted.

Mr. Lucas, wished to know if that was not saying that the gentleman was out of order?

A motion was now made to return the question to the committee, but was not carried.

We shall be obliged to close the report until the next number, in which the remainder of Mr. Greaterex's speech may be expected, with some others which throw much light on the subject of oratorio music in Europe.

**THE THANKSGIVING ANTHEM**, published by Geo. P. Reed, 17, Tremont Row, came too late for notice in our last number. We think it very pretty and chaste, and well adapted to choirs where they have sufficient instrumental aid to bring it out.

Mr H. W. Day, Editor of the Musical Visitor.  
Dear Sir:—I saw in a late Boston paper, a notice of the death of Henry E. Moore of East Cambridge, and formerly from Concord, N. H. The subject of the notice here referred to, I suppose, was the gentleman by that name who had not only distinguished himself as a scientific and successful publisher and teacher of sacred music, but as one of the most active and useful members of the Musical Conventions, which have



been annually held in Boston for several years.

Mr. Moore possessed eminent natural and acquired qualifications for usefulness in his profession, and though removed by death in the prime of life, few men have done more for the advancement of music in our churches. He was a generous and confiding friend and ever manifested a kind feeling and sincere friendship towards those especially who were engaged in the same profession with himself. The loss of such a man must be deeply felt by his numerous family and social friends,—the community in which the happy influences of his talents and efforts have been enjoyed, and especially his late associates in our musical conventions.

The American churches are now beginning to feel in some degree corresponding with its value, the importance of moral and religious music, and especially the happy influences of Juvenile Singing Schools, and therefore, the loss of one of our most experienced and useful laborers in this noble work, though perfectly wise and just in the dispensations of Heaven, seems more deplorable. It is earnestly hoped that the death of our beloved associate in the cause of sacred song, and in our annual meetings for its greater promotion throughout our entire land, may be suitably felt by all, and improved to our present & future good. The time will soon arrive, and we may again be permitted to assemble for the same laudable purpose:—But Henry E. Moore will not be with us. O then may the loss of one so strongly associated with the past and pleasant scenes of these Conventions, deeply impress us with a sense of the certainty of death, and the importance of being prepared to join in a sweeter song of heavenly praise.—

G. W. LUCAS.

Slatersville, Nov. 17, 1841.

The death of our friend Moore, was not known to the Editor of the Visitor, until it was seen not long since in the Bellows Falls Gazette, a paper edited by his brother. The notice of Mr. Lucas is certainly very timely and proper. Mr. Moore had, at the time of his death, several musical works in preparation, which he would have probably brought before the public, had his life been spared. His family are probably in circumstances deserving the kindness and attention of friends. We trust that God will be to them a father and husband. May we all be admonished, for in such an hour as we think not, we may be called to render an account of our stewardship.

Mr. Moore, it will be remembered by the members of the Convention, was taken ill during its sitting, and was thereby unable to attend to some business placed on him at the time. This disease (dysentery) we believe was the cause of his death.

MR. FRANCIS HAZELTINE, known to many of our readers, is now pleasantly located in Sandusky City, Erie Co. Ohio. We are truly glad that the instructions of a competent and successful teacher, and the influence of a truly worthy man, are to be enjoyed in that city and vicinity.

Mr. H. will please remit the subscription money by mail, at our risk, which can be done through the P. M. It somehow strangely happens, that we are always in want of funds.

The Young Choir, prepared and selected by W. B. Bradbury & C. W. Saunders, N. Y., is the title of a new and very pretty work designed for Sabbath Schools and juvenile choirs. This is a very pretty

book and is really worthy of patronage. It is in the common 18 mo form, opening like a singing book; contains 144 pages, with the elements of music prefixed.

[This notice was prepared for a previous number.]

#### VOCAL AND INSTRUMENTAL MUSIC.

##### Musical Notice for Charlestown.

SINGING SCHOOL—2d QUARTER.—In view of the very flattering success which has attended Mr. Packard's first endeavors in Charlestown, he is encouraged to commence a second term.

It is very desirable that all who wish to avail themselves of the benefits of this term, should be in attendance the first lessons.

[Continued from our last.]

In the eyes of singers at this time, with the advance of the science of music for half a century past, this school must appear very insignificant indeed. But suffer me to try to express some of my feelings at that time. To me the whole movement of the school was of the brightest cast. Carrying with it, all through, from first to last, the most striking and affecting realities that I had ever been made to witness before, and I expected it was all that could be done in regard to the glorious work of singing, for ages to come. A School! A Singing school!! O those words! Every other word vanished at the sound. Think for a moment. A little boy at twelve years of age, growing up in the shade of the deep and condensed forests of the mountains of N. H., seldom out of sight of his mother, or the hearing of her voice, never saw a singing Master or a musical note—seldom ever heard the voice of any human being except his own domestic circle, by the fire-side of his Father's humble hearth. Think again; now he is a member of a school,—more; a Singing school! Singing tunes by note! Singing the "WE LIVE ABOVE!" Carrying any part all in the same high boy's voice. O, that winter's work! The foundation of many happy days for more than fifty years past. The master too! Ah, that blessed form of a man. His bright blue sparkling eyes—his sweet angelic voice—his manifest care and love to his pupils—every thing, combined to make him one of a thousand. Not long after this school was closed, I heard that there were plenty of printed singing books in Boston; and that our store keeper would have some to sell before the next winter. It was my whole concern to be ready by the time they came up, to buy one. I would persuade my father to give me a stent, to hoe by myself, to gain time to peel red-oak bark, burn it, and save the ashes for the purpose of buying a printed singing book. When the books came I was ready to pay in ashes. This I did, and then I owned a singing book. I looked at the rules with astonishment. I do not remember the name of the book, or the author's name; but this I perfectly remember, it was a Singing Book. In my new book, I had possessed myself of not far from one hundred new tunes.—This was more than I ever expected to see. Now I could read but very poorly indeed, must spell all large words, and had it not been for singing, I should not have been able to read at all. Singing did more for me by far, in learning me to read than every other way of teaching. So on I went, studying my new book, and when I came to a hard name, or word, I would go to my mother, and in this way I made some progress.

In my book; I found that notes had another name. emibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

I learned also, that the semibreve was the longest note in singing: and that it was as long as two minim, four crotchet, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers. This put one link more into the chain of my understanding.

My new book taught me likewise, more modes of time than one. In my school without a book, I had only learned to beat up and down; but now I saw different ways, some two down beats and one up, another two down and two up. Some were slow, and some fast. This swelled my mind a little larger still. So I went on, committing to memory all that came in my way, until I had eaten that book up.

I attended some kind of a singing school every winter but two until I was twenty-one years old. Forty-three years ago, or the winter after I was twenty-one, I followed Mr. Wm. Tenney, the best instructor that had ever found. He taught every afternoon and evening in the week, Sunday excepted. When he left us, he gave me his singing book and wooden pitch-pipe, and told me to believe I was the best singer in the world, and then I should never be afraid to sing any where. He and myself could take any singing book that we met with, and sing through as easy as we could read many other books. That was something then, and no small thing at this day. After this last school, from the time of my age twenty-one, I have taught singing until I became fifty, that is, more or less from time to time. I still sing, for the more part of my strength lies in my voice. Twice in my life time have I lost my voice. Two fevers destroyed my voice for some months, but by constant trying to sing, brought it back with usual strength as before. And now, without boasting, blessed be the God of music, I have more strength of voice in singing, than any man of my age that I have sung with for twenty years past. A great means, in the hands of my Maker, of preserving my voice, I am confident is simply this; I sing more or less every day. It makes no odds, summer or winter, rain or shine, cold or hot, by the fire-side or on a journey, whether wind blows high or low, I sing. In prosperity or in adversity, joyful or sad, alone or in company, at home or abroad, I sing. And in such meetings where there are many singers, whether I know their tunes or not, I sing. This is all the way that I know of, to preserve the voice, either of young or old. In this way I pray God I may keep on until "my voice is lost in death." And then,

"May praise employ my nobler powers,  
While life, and thought, and being lasts,  
Or immortality endures."

Here I must close for this time. I only wish to indulge a few words about that blessed yearly singing convention at Windsor, Vt., 22d. last month, [May.]

O, what a blessed season. Both my body and soul have felt better ever since. I came home singing on the way. Trying to make some such sounds as I heard there, especially, "Jerusalem, Jerusalem,—O Jerusalem my happy home." Ah! I do not wonder there is no sickness in Heaven, there is so much singing there. There may all we singers meet. And those who have never learned here, may they meet and learn there, and all be one.

Your humble servant, my dear sir,

With respect,—MOSES CHENEY

# THE SHEPHERD'S LULLABY.

FR. SILCHER

Furnished by L. Mason.



Sleep, ba - by, sleep! The father keeps the



sheep; The mother shakes the little tree, And



watches, baby, o - ver thee! Sleep, ba - by



sleep! Sleep, ba - by, sleep!

2

Sleep, baby, sleep!  
In skies, there wander sheep:  
The stars, they are the lambs, I guess,  
The Moon, she is the Shepherdess;  
Sleep, baby, sleep!

3

Sleep, baby, sleep!  
And I'll give thee a sheep,  
He wears a pretty golden bell,  
For play fellow, he will do well;  
Sleep, baby, sleep!

4

Sleep, baby, sleep!  
Don't bleat so like a sheep,  
Else comes the Shepherd's dog so wild,  
And bites my little sleeping child.  
Sleep, baby, sleep!



5

Sleep, baby, sleep!  
Thy father keeps the sheep;  
Away, you barking dog so wild,  
And don't you wake my little child.  
Sleep, baby, sleep!

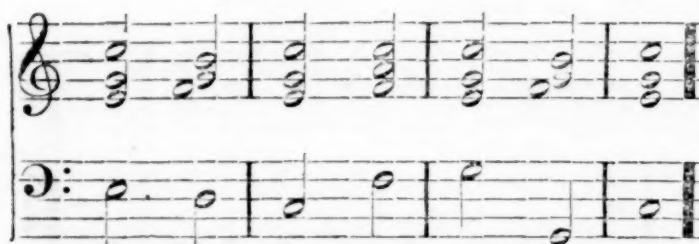
## LITERARY &amp; SCIENTIFIC.

HARMONY:—CONTINUED.

## THE DOMINANT SEVENTH.

The dominant seventh consists of a bass note, accompanied by its major third, perfect fifth, and minor seventh.

*Dominant seventh and inversions, with their resolutions.*



The dominant seventh and its inversions are the same in the minor as in the major mode, because the leading note must always be a half-step below the key-note. These chords possess the very important property of deciding the key of the passage in which they occur; hence their great influence in modulation, as will be shewn hereafter.

The *first inversion* is played on the seventh or leading-note of the key. It consists of the bass note accompanied by its minor third, imperfect fifth, and minor sixth; this combination is generally called the chord of the *false fifth*.

The *second inversion* is called the *little sharp sixth*; it occurs on the second degree of the scale, and consists of a bass note accompanied by its minor third, perfect fourth, and major sixth.

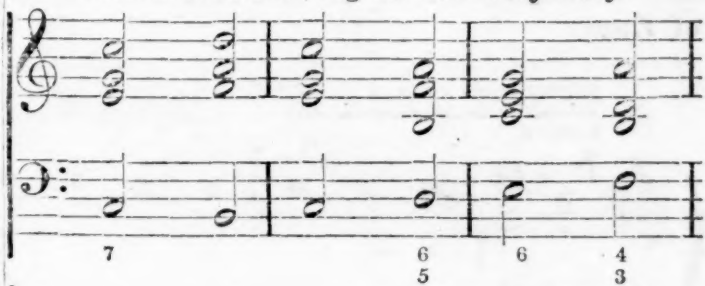
The *third inversion* is called the chord of the *tritone*. It occurs on the fourth degree of the scale, and consists of a bass note accompanied by its major second, tritone or superfluous fourth, and major sixth.

In a major key, the seventh on the leading note naturally consists of a minor third, imperfect fifth, and a minor seventh.

Its inversions are but little used, particu-

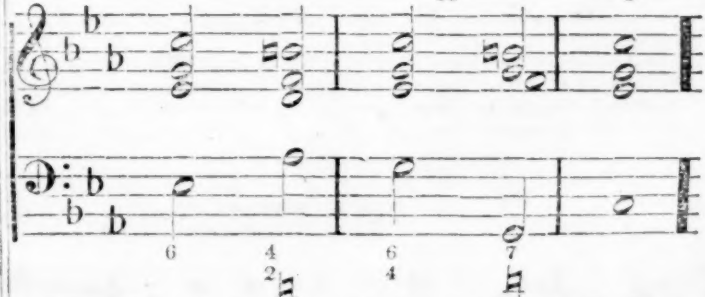
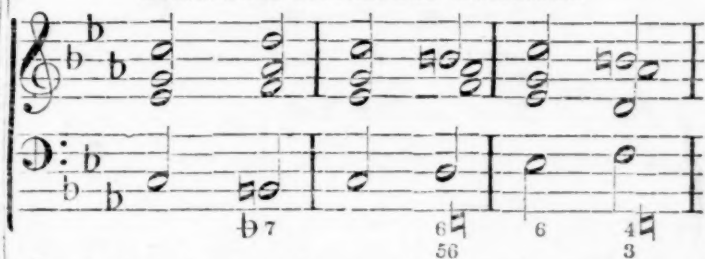
larly the  $\left\{ \begin{matrix} 6 \\ 4 \\ 2 \end{matrix} \right.$

*Seventh on the leading note in a Major key.*



The seventh on the leading note in a *minor* key, consists of a minor third, imperfect fifth, and diminished seventh, from which last interval the chord takes the name of the *diminished seventh*. Though this chord and its inversions naturally belong to the minor mode, they are also used in major, instead of the preceding chords.

*Diminished seventh and inversions.*



The fourth degree of the scale is often accidentally sharpened and treated as a temporary leading note, accompanied with one or the other of these two last pieces of sevenths.

The affinity of the chords of the seventh or the leading note to the dominant seventh, is such, that the one may in most cases be substituted for, precede or follow the other; this is also the case with their inversions.

BOSTON ACADEMY'S COLLECTION of Church Music—the most popular work of the kind ever published in this country—for sale wholesale and retail, by TAPPAN & DENNET.

THE VESTRY HYMN BOOK is the title of a new, neat and well compiled book designed for Vestry and social meetings. We cheerfully recommend it to all who love the songs of Zion.

THANKSGIVING ANTHEM, by F. L. Ilsley, N. Y. was received some days after the time for which it was intended. It is really a very pretty piece and well adapted to the occasion for which it was designed.

**MISSIONARY CHANT, L. M. FROM THE AMERICAN HARP**  
*Vivace.*

Ye christian he-roes, go pro-claim Sal-va-tion in Im-man-uel's

name; To dis-tant climes the tidings bear, And plant the Rose of Sharon there.

2. He'll shield you with a wall of fire,  
With holy zeal your hearts inspire;  
Bid raging winds their fury cease,  
And calm the savage breast to peace.

3. And when our labors all are o'er,  
Then we shall meet to part no more;  
Meet—with the blood-bought throng to fall,  
And crown our Jesus—Lord of all.

4. Praise God, from whom all blessings flow;  
Praise him, all creatures here below;  
Praise him above, ye angelic host,  
Praise Father, Son, and Holy Ghost.

**SCUDDER. 8s, 7s, and 4**

**JESSE B. PACKARD.**

Come ye sinners, Poor and needy, Weak and wounded, Sick and sore, Jesus ready Stands to save you,



DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.



Full of pi-ty, love and power, He is able, He is a-ble, He is will-ing, doubt no more.

2. Now ye needy, come and welcome,  
God's free bounty glorify;  
True belief and true repentance,  
Every grace that brings you nigh.  
Without money,  
Come to Jesus Christ and buy.

3. Let not conscience make you linger,  
Nor of fitness fondly dream;  
All the fitness he requireth,  
Is to feel your need of him.  
This he gives you,  
'Tis the spirit's glimmering beam.

4. Come ye weary, heavy laden,  
Bruised and mangled by the fall;  
If you tarry till you're better,  
You'll never come at all.  
Not the righteous,  
Sinners Jesus came to call.

**WORK AWAY.**

LE ROI DE SARDAIGNE.



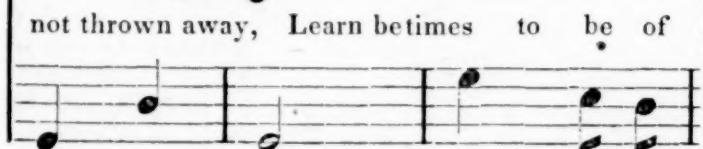
I re - member a lesson which was



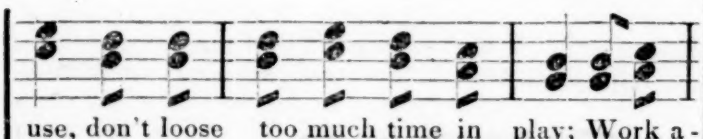
not thrown away, Learn betimes to be of



use, don't loose too much time in play; Work a -



way while you're able, work away, work a-way.



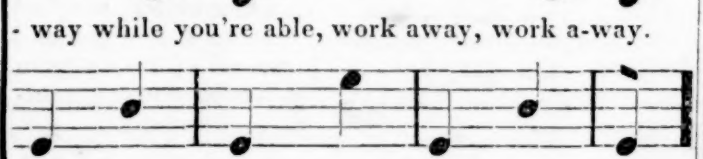
2. Hands were made to be useful, if you teach them the way,



2. Hands were made to be useful, if you teach them the way,



2. Hands were made to be useful, if you teach them the way,



2. Hands were made to be useful, if you teach them the way,

2. Hands were made to be useful, if you teach them the way,

Therefore for yourself or neighbor, make them use  
ful every day;

Work away &c.

3. And to speed with your labor make the most of  
to-day,  
What may hinder you to-morrow it's impossible to  
say;

Work away &c.

5. As for grief and vexation, let them come when they  
may,  
When your heart is in your labor, it will soon be  
light and gay:—

Work away &c.

5. In the world would you prosper, then this coun-  
cil obey,  
Out of debt is out of danger, and your creditors to  
pay:—

Work away &c.

6. Let your own hands support you till your strength  
shall decay,  
And your heart should never fail you, even when  
your hair is gray.

Work away &c.

*Williams College.*—The Trustees of Williams College have resolved  
to rebuild the College lately burnt, on the same foundation, but of  
only three stories, and erect another building of smaller dimensions,  
a little distance southeasterly of the old College building.

*SPARTA FEMALE ACADEMY, Sparta, Ga.* The course of studies  
requires a term of seven years, during which time, due attention is  
given to Mathematics, Classics, French and Philosophy; also to Mu-  
sic and Drawing.

*Expenses.* \$20 per term of 5 mos. Board and washing, \$50.  
For the lower classes, the sum is somewhat reduced. Piano forte,  
Guitar, Singing and Thorough bass, \$25 per term. Drawing, Paint-  
ing, and Perspective, \$15. For both Music and Drawing, \$30. An-  
nual charge to Senior class, \$100.

A Teacher of music at this Institution has succeeded very well and  
produced a good impression in favor of music.

We notice all Catalogues.

*We shall be much obliged to the Rev. J. H.  
S. if he will aid us in the circulation of the  
Visitor. In so doing it is believed that he  
will really aid the cause of our Redeemer.*

## ROUND FOR FOUR VOICES.

L. MASON.

First Voice.



Let us en - - deav - or,

Second Voice.



To show that when - ev - er,

Third Voice.



We join in a song, we

Fourth Voice.



Can keep time to - geth - er.

## The "Boston Glee Book."

CONSISTING of an extensive collection of Glees, Madrigals, and Rounds, selected from the works of the most admired composers. By Lowell Mason and G. J. Webb.

The rapid progress of musical education for several years past, has already begun to create a demand for this description of vocal music. To supply this demand to some extent is the object of the present publication, in which two important obstacles to the general introduction of Glee singing are removed; 1st. the high cost, and 2nd the objectionable character of the words. This work, though beautifully executed, is afforded at a low price, and the words are unexceptionable. Bachanalian subjects have been, of course, excluded.

For sale by Wilkins & Carter, Boston, and the Booksellers generally.

## MISCELLANEOUS.

THE CATALOGUE of the *Charleston Academy*, Charleston, Me. is received. This is a flourishing institution of the kind, and affords all the advantages which are important in fitting for college or in obtaining a good education.

Expenses; board \$1.25 to 1.50 per week. Tuition; 25 cts. to 37 1-2 cts. per do. Students, male, 62; female, 21; total, 83.

Hampden Sidney College, Va., Winter term commences first day of November. The Expenses of the Session, are board, \$60; tuition \$30; room rent, \$8; deposit, 3; servant's hire, \$1.75 All payable in advance.

FROM A CATALOGUE of the *Wesleyan University*, we gather the following statistics. Faculty, 11 officers. Number of students 125. Course of studies:—similar to that of other colleges. Lectures are delivered by different officers on important subjects. The whole expense of a student amounts to about \$125 per annum. From the information contained in the catalogue we have formed a very favorable opinion of the institution.

**MARRIAGE.** I never knew a marriage expressly for money, that did not end unhappily. Yet managing-mothers and heartless daughters are continually playing the same unlucky game. I believe that men more frequently marry for love than women, because they have a free choice. I am afraid to conjecture how large a portion of women marry, because they think they have a better chance and dread being dependant. Such marriages, no doubt sometimes prove tolerably comfortable, but a greater number would have been far happier single. If I may judge by my observation of such matters, marrying for a home is a most tiresome way of getting a living.—*Mrs. Child.*

## "HALLOWED BE THY NAME."

List to the dreamy notes that dwell  
In rippling waves, or singing tree,  
Go, hearken to the old church bells,  
The whistling birds, the whizzing  
In terpret right, and you will find  
'Tis "power and glory" they proclaim  
The chimes, the creatures, waters, wind,  
All publish, Hallowed be Thy name!"

The pilgrim journeys till he bleeds,  
To gain the altar of his sires,  
The hermit pines above his beads,  
With zeal that never wanes nor tires;  
At holiest rite, or longest prayer,  
That soul can yield or wisdom frame,  
What better import can it bear,  
Than "FATHER, hallowed be Thy name!"

The savage, kneeling to the sun,  
To give his thanks, or ask a boon;  
The raptures of the idiot one,  
Who laughs to see the clear, round moon;  
The saint, well taught in Christian lore,  
The Moslem prostrate at his name,  
All worship, wonder and adore,  
All end in Hallowed be Thy name!"

What e'er may be man's faith or creed,  
Those precious words comprise it still;  
We trace them in the blooming mead,  
We hear them in the flowing rill  
One chorus hails the Great Supreme;  
Each varied breathing tells the same.  
The strains may differ; but the theme  
Is, "FATHER, Hallowed be Thy name!"

ELIZA COOK.

## BIOGRAPHY.

THOMAS AUGUSTIN ARNE, was considered by the English, as one of the first composers. He was born at London, in 1704, the son of a respectable upholsterer, and received the first part of his education at Eton. He was intended for the study of the law, but a strong inclination led him to devote himself to music, and he secretly carried an old spinet into the garret of his father's house, in order to pursue his favorite occupation. For a long time he was obliged to keep it a secret, but his father was finally induced to yield to his wishes after he had made great progress in the art. Discovering that his sister had a fine voice and a great fondness for music, he prevailed on her to choose the profession of a singer. He composed a part for her in his first opera, *Pesamond*, after the text of Addison, which was performed, in 1733, at Lincoln's Inn Fields, and was received with great applause. Then followed Fielding's comic opera, *Tom Thumb*, or the Tragedy of Tragedies. His style in the *Comus*, 1738, is still more original and cultivated. The public was delighted with his lively, cheerful and natural melodies, and with the truth and simplicity of his expression.—In 1740, he married Cecilia Young, an excellent singer, educated in the Italian school. They went, in 1744 to Ireland, where they were well received. After two years, he was engaged as a composer, and his wife as a singer, at the Drury Lane Theatre, in London. He composed several songs in 1745, for the Vauxhall concerts. After having composed two oratorios, and several small operas, one of which was called *Eliza*, and having received the title of Doctor of Music, at Oxford, he attempted a composition in the Italian style [etastasio's *Artaserse*], which was very popular. His talents, however, were better adapted to the simple, lovely and soft, than to the grave and elevated. He composed, also, several of the songs in Shakspeare's dramas, and various pieces of instrumental music.

*Medical Schools.*—The number of students at the Medical Schools in Philadelphia is said to be much larger than the last year, at the second week of the course. There are about 360 students at the Pennsylvania University. At the Jefferson School 160, at the Pennsylvania College 75. The precise number is not yet ascertained, as students are daily arriving.